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AUTHOR Carlson, Ruth Kearney
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ABSTRACT

With the use of many examples, the author suggests trends in the use of literature for developing a child's ethnic identity, humanitarian concerns, and appreciation for the arts and literature. The books annotated include poetry collections, folklore, novels, and a variety of commentaries on current thought in teaching literature. Also discussed is the future use of multimedia approaches to literature and the collaboration between the arts and literature. The paper is directed toward teachers on both elementary and secondary levels. Suggestions are made for employing literature in various creative learning activities in the classroom. A bibliography is included. (AL)

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To Humanize People or To Make the Hearts Strong

by

Ruth Kearney Carlson
Professor of Education
Cal-State College
25800 Hillary Road
Hayward, California

In an enlightening article appearing in the volume Forgotten Pages of American Literature, the scholar Rafael Gonzalez discusses "Symbol and Metaphor in Náhuatl Poetry[1]. Through his words, one hears that the language of the Náhuas is highly symbolical. The verb to teach in Náhuatl ixlamachiliztli means "to give wisdom to the countenance of others." Also the teacher or teixcuitiani is one who "makes others take on a face" or in other words a teacher helps his pupils to find themselves. (Gonzales, p. 231). The Náhuas people thought that a part of a teacher's duty was "to humanize people" or work to "make hearts strong with relation to things".(Gonzales, p. 235)

Most of us have heard one of the tales of Quetzalcoatl and have visualized the life of the Nahuas people with their symbols of flowers, feathers, and jade with the jade jewel symbolizing permanence. It was long ago that a Náhuath poet wondered about his self identity and expressed himself in lyrical poetry. This has been translated by Dr. Angel María Garibay, noted Náhuatl scholar, in the words:

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[1]Gonzales, Rafael Jesus. "Symbol and Metaphor in Nahuath Poetry" in Forgotten Pages of American Literature by Gerald W. Haslam. Boston: Houghton Mifflin Company, 1970.

Who Am I?
As a bird I fly about,
I sing of flowers;
I compose songs, butterflies of songs.
Let them burst forth from my soul!
Let my heart be delighted with them. (2)

So a poet of the Nahuas believed that his highest intellectuals concepts could be found in "flower and song" or in poetry.

As we turn away from this poem, we can read a translated poem by another Nahuatl poet, King Nezahualcoyotl who lived from 1407 to 1472. He compared life to jade which could be broken, gold which might be crushed, or a quetzal feather that could be torn asunder. Certainly the Mexican and Indians of this continent have a wonderful heritage in poetry and song. As we face the future we realize that teachers have a responsibility to help each Mexican-American child who suffers from a triple loneliness a lack of understanding by teachers of "his cultural background, his Mexican heritage, his language".[3]

A child who is one of a minority group suffers from some form of this triple loneliness - a feeling that his cultural heritage is being trampled upon, that his heritage is being denied, and his particular language dialect is being frowned upon by teachers who lack an understanding of his ethnic identity.

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[2]DeGerez, Toni. "The Way of Quetzalcoatl" in The Horn Book Magazine, Vol. 43, Number 2, April, 1967, p. 175.

[3]DeGerez, Toni. "Three Times Lonely. The Plight of the Mexican Child in the American Southwest" in The Horn Book Magazine, Vol. 46, No. 1, February, 1970, page 73.

In order to teach children representing various ethnic groups, the teacher of tomorrow must be a scholar, one who studies the socio-cultural background of ethnic literature related to each ethnic child in his classroom. White Anglo-saxon Protestant children also should not be denied the good literature created by ethnic authors.

One can better understand others if he knows something about their customs, their poetry, novels, and literature. A Japanese or a Thai child has a great respect for rice as the sustenance of life. In fact the Japanese haiku poet symbolizes the empty rice bowl as a sign of poverty. A Mexican child frequently knows that a whole mythology rests upon activities connected with corn. Special words such as Maiz, Milpa, jilote, elote, tortillas, refritos and others are used to make careful distinctions between corn at different developmental stages.[4]

This significance of corn is also felt by the Hopis who have chanted their ritualistic poem about corn and badly needed rain in their "Korosta Katzina Song";

Yellow butterflies,
Over the blossoming virgin corn.
With pollen-painted faces
Chase one another in brilliant throng.

Blue butterflies,
Over the blossoming virgin-beans,
With pollenpainted faces
Chase one another in brilliant stream.

Over the blossoming corn,
Over the virgin corn.
Wild bees hum;
Over the blossoming corn,
Over the virgin beans
Wild bees hum.

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[4]DeGerz, Toni. "Three Times Lonely" p. 69-70.

Over your field of growing corn
All day shall hang the thunder cloud;
Over your field of growing corn
All day shall come the rushing rain.[5]

If teachers are to help children to become more humane, they need to help boys and girls to appreciate the dignity and beauty of other ethnic groups who are different than they.

In the future it is hoped that reading good literature will be interrelated with expressive activities in music, dance, drama, and art related to the cultural heritage of various ethnic groups. For instance, literature and reading should not be taught in little isolated time segments. Children who are studying folk tales and legends may enjoy reading People of the Short Blue Corn by Harold Courlander.[6] Some of the stories in this volume are quite abbreviated such as the one "Coyote Helps Decorate the Night." Children can imaginatively expand themselves little if they read this tale as it is printed here. However, a creative teacher can help children to rewrite this tale in a more artistic style. The opening words of the tale commence:

"In the beginning before people came, there were only animals on the earth," etc. (p. 25 of Courlander) Young children may enjoy deciding upon various animals which might be inhabiting the earth in the Oraibi villages such as the Shongopovi, Mishongnovi, Shipaulovi and

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[5] Curtis, Natalie, recorded and edited by. The Indian Book an offering by the American Indians of Indian Lore, Musical and Narrative, to Form a Record of the Songs and Legends of Their Race. Illustrations from photographs and from original drawings by Indians. New York: Dover Publications, Inc., 1968, pages 484-485.

[6] Courlander, Harold. People of the Short Blue Corn, Tales and Legends of the Hopi Indians. Illustrated by Enrico Arno. New York: Harcourt, Brace and Jovannvich, Inc., 1970.

others. The bear, bullsnake, lizzard, eagle, mockingbird and others could be mentioned. Each child can imagine that he is an animal and can create appropriate dialogue for the story. Also, the tale can be reenacted in creative playmaking sessions. Artistic pupils can draw scenes depicting coyote tossing his hundreds of bits of shining objects into the skies. A musically gifted teacher may work with children in creating "A chant to the Heavens" with a considerable repetition of certain lines as a refrain. The chant can then be put to music. All of these activities help pupils to become involved in the folk lore and folk tales of the Hopi Indians. These same procedures could be applied to folk tales of any country including those of Africa, Japan and the Philippines.

In the late 70's and 80's many educators are going to be inundated with various multi-media kits designed to improve reading interpretative skills. Unfortunately, many of these kits will be presented in programmed repetitive, individual lessons which are almost machine like in style. Libraries of tomorrow will be multi-media centers, but it is hoped that cultural units can be created which will have film strips or film loops cartridge or tapes for recorders, recordings, and reproductions of the art of an ethnic group. For example, when young readers are studying short stories, poems, novels, or plays of Black Americans, it is also hoped that they may learn to appreciate art, music, and dance also in order for persons to place literature in its cultural context. More books in the future should interrelate poetry and art as June Jordan did

successfully in Who Look at Me.[7] This book poetically depicts how American painters have "explained" black men and women with "honesty and grace." Here are paintings by Andrew Wyeth such as "Garret Room" or "Alexander Chandler which make you feel the grieving fury of gray men suffering in destitution, but also one sees hope and pride in "Boy" by Symeon Shimin or "Sylvester" by Robert Henri.

More books of music need to be published such as The Music of Africa An Introduction by Dr. Fred Warren and Lee Warren.[8] This includes such chapters as "The Place of Music in Traditional African Life", "Melody in African Music", "African Musical Instruments", and "The Music of Contemporary Africa". The Warrens explain how music is used in helping to develop the black Africans struggle for freedom in parts of southern Africa. The bibliography and discography at the end of the book is particularly valuable. Another similar book is Musical Instruments of Africa, Their Nature, Use, and Place in the Life of a Deeply Musical People by Betty Warner Dietz and Michael Babatunde Olatunji.[9] A record is included in the book as well as a list of recordings. A unity of

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[7]Jordan, June. Who Look at Me. Illustrated with twenty-seven paintings. New York: Thomas Y. Crowell Company, 1969.

[8]Warren, Dr. Fred with Lee Warren. The Music of Africa, An Introduction. Englewood Cliffs, New Jersey: Prentice Hall, Inc., 1970. I

[9]Dietz, Betty Warner and Michael Babatunde Olatunji. Musical Instruments of Africa, Their Nature, Use, and Place in the Life of a Deeply Musical People. Illustrated by Richard M. Powers. New York: The John Day Company, 1965.

music, art, and poetry is also seen in such a volume as Lift Every Voice and Sing: Words and Music by James Weldon Johnson and J. Rosamond Johnson which is poignantly illustrated by Mazelle Thompson.[10]

Other ethnic groups should publish more books which relate music to poetry and drama and I think more books of this type will probably be issued by 1980.

Some readers can become more involved with literature of other peoples if they study their art and crafts and attempt to create some similar paintings or objects. For instance, Janet and Alex D'Amato have written African Crafts for You to Make.[11] This volume tells how women of the Ashanti tribe tucked a doll or akua-ba into their waist bands so their unborn children could be whole and beautiful. Numerous directions are given so children can make replicas of a banbara spoon, mankala game, basonge bell, or other objects.

~~Chesexfelk~~ A magnificently illustrated volume linking African folktales and sculpture is African Folk Tales and Sculpture.[12] These folktales were selected and edited by Paul Radin with the collaboration of Elinore Marvel. The sculpture was selected with an introduction by James Johnson Sweeney.

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[10]Johnson, James Weldon and J. Rosamond Johnson. Lift Every Voice and Sing: Words and Music. Illustrated by Mazelle Thompson. Historical introduction by Mrs. Augusta Baker. Simple Piano Arrangement with Guitar Chords by Charity Bailey. New York: Hawthorn Books, Inc. Publishers, 1970.

[11]D'Amato, Janet and Alex. African Crafts for You to Make. New York: Julian Messner, 1969.

[12]Radin, Paul, selected and edited by. African Folk Tales & Sculpture Bollingen Series XXXII New York: Pantheon Books, 1966 printing.

R Resource specialists of the future may work with teachers in the interrelationship of various arts with literature as one means of enlarging the self and improving the self-concepts of minority people. Art is an expression of the moods and feelings of a people and art related to literature enlarges the scope of human understanding. Margot Benary-Isbert expresses this well in an article entitled "The Need of Understanding in our Shrinking World."[13]

Children must learn respect for individual variations of customs of peoples. The author says that "Differences make life rich and beautiful, and the individual life of nations, the pride and love of our own country can very well exist along with the acceptance of other forms of living."[14] Benary-Isbert depicts a poignant scene one March evening in 1947 when forty or fifty Hungarian refugees with gray faces, dusty clothes, and frail bodies arrived at St. Peter's Cellar. Here warm soup was supplied. Compassionate workers looking at their distraught faces of the refugees suggested that now they might like a good night's rest, in order to better face the problems of the morrow. Suddenly, a man stood up and said, "Let's Dance!" Tables and benches were pushed aside, two fiddlers turned their fiddles and began to play, and the Hungarian Pussta a "glowing, passionate tempestuous" dance made a "broiling, swirling mass of people." Most of the misery of the people was lost in the wild movement and the vibrant music.[15] Music and dance

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[13]Benary-Isbert, Margot. "The Need of Understanding in our Shrinking World" in The Hornbook Magazine, Volume 31, No. 3, June, 1955, pages 167-176.

[14]Ibid, pages 168

[15]Ibid. page 174

was an expressive form to these persons who were desperately trying to face the many problems of an unknown world, but dancing as part of the heritage of a people carried some of the old customs into a new world.

In order to empathize with persons in a novel or short story, readers need help in ways to "wal in someone else's moccasions" or a means of "climbing into someone else's skin and walking around in it." An author walks a narrow line in presenting characters who do not cause a mawkish sentimentality rather than a feeling of true empathy. This empathetic feeling probably comes from a gradually developing understanding of other selves in the world and in the skilled artistry of an author as described by the poet, John Ciardi.

Several years ago, Ciardi discussed "The Shock of Recognition".[16] This expresses the idea that art is an expression of the personality of the writer. In his estimation two things distinguish all successful art. These are humanity and technique. Ciardi states that when "shock of recognition" occurs "a new dimension has been added to our experiences of ourselves and of the world." Sometimes, when a reader is struggling to understand a poem, he discovers a "new and meaningful organization of experiences." He finds something about himself that he did not previously know. This according to Ciardi is "The shock of recognition;" which teaches us something significant about ourselves.[17]

Ciardi describes the detailed description of "The Fish" as depicted by Elizabeth Bishop. She portrays the ireses of fish eyes as "backed

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[16] Ciardi, John. "The Shock of Recognition" in Journal of the American Association of University Women, Volume 47, Number 1, October, 1953, pages 10-14.

[17] Ibid, p. 11

and packed with tarnished tinfoil."[17] This poem describes a fish so intricately that one's imagination and expectation are enlarged so that one expects more of his senses and perceptions. One suddenly realizes that he has never really looked at a fish before. Ciardi also quotes a poem by Marshall Schacht titled "Fiddle Practice". In this poem, the violin speaks of the fiddle as having the body of a valentine, "heart shaped almost" and concludes with the words:

> "The vision must be caught by indirection.
> The bow arm aimed at technical perfection." [18]

This imaginative vision caught by indirection is the magical moment when the talented skill of a gifted artist blends with the vision of an intuitive leap in creative thinking.

The teacher should assist the pupil in ways of seeing beyond himself. In the words of Ciardi this is "the shock of recognizing the unexpected oneness in you that delights and enlarges one."[19] The teacher can help the immature reader to expand himself by allowing him to ask questions so that he will not grow up with "armored and concluded mind" depicted by Muriel Rukeyser.

True literary art has the "great emotional experiences of humanity" in its content. In his provocative book, The Educated Imagination[20] Northrop Frye tells us that literature "as a whole is not an aggregate of exhibits with red and blue ribbons attached to them, like a cat show, but the range of articulate human imagination as it extends from the

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[18] Ibid. p. 12

[19] Ibid. p. 13

[20] Frye, Northrop. The Educated Imagination Bloomington: Indiana University Press 1964, page 105.

height of imaginative heaven to the depth of imaginative hell. This height and depth of imaginative experience is something which is lacking in much modern literature which uses a "Tell it like it is" approach. Such literature usually meets the criteria of relevance, but most of the style is similar to a sociological tract or a journalistic account. Sometimes, the self of a person is enlarged more through imaginative fantasy than it is through a realistic tract. The intensive artist must believe in his creation enough to struggle toward the perfection of artistic form rather than an expression of therapeutic out pouring opening the sizzling steam of emotions dammed up by years of injustices to a race or people. In the years ahead we are looking toward more imaginative literature depicting the problems of humanity in a vital, creative manner.

In her provacative article "Children's Books: A Canadian's View of the Current American Scene", Sheila Egoff warns us of our society in "transition and upheaval with its overtone of violence.[21] This is a violence of gang warfare and race relations in the negalopolis where the personal problems of the young are "growing up, coming to terms with oneself, alienation, generation gap;" and such social problems as "divorce, alcoholism, poverty, prejudice, and drugs."[22]

Young readers can, however, walk in someone else's moccasins.2 imaginatively through such a novel as The Light in the Forest by Conrad

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[21] Egoff, Sheila. "Children's Books: A Canadian's View of the Current American Scene". The Horn Book Magazine. Volume 46, No. 2, April 1970, pages 142-150.

[22] Ibid, page 145.

Richter, The Pearl by John Steinbeck, or And Now Miguel by Joseph Krumgold. In each one of these novels the artist depicts his characters and events in a way to make one care for the problems of the principal characters. We can empathize with True Son who is caught in the middle of prejudices, evils, and a lack of understanding between the whites and the Indian in The Light in the Forest. One suffers with Kino and Juana in The Pearl as they struggle with an illusion of the great pearl. The place of music functions in this novel to symbolize the harmony and disharmony of Kino and Juana's life in a world of fear, distrust, avarice, and poverty. Younger children can also sympathize with Miguel who longed to grow up too rapidly into an adult world in the Krumgold novel And Now Miguel. Teachers who wish to know ways of teaching these three novels with enhanced understanding may wish to read Teaching Literature in Grades Seven through Nine by Edward B. Jenkinson and Jane Stouder Hawley.[23] This book also discusses the teaching of other novels to young adolescents.

In an article entitled "Realism, Truth and Honesty" Mary Q. Steel[24] adds to some of the criticisms which Sheila Egoff has made of modern literature for young children and adolescents. She speaks of the imaginative artist through her book Journey Outside. This is about a boy who discovers that his own life is "smothering and pointless" so

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[23] Jenkinson, Edward B. and Jane Stouder Hawley. Teaching Literature in Grades Seven through Nine. Bloomington: Indiana University Press, 1967.

[24] Steele, Mary Q. "Realism, Truth and Honesty", The Horn Book Magazine, February, 1971, p. 25

so he finds a way "to leave it behind and come out into the open day." He discovers that there are other ways of living and each has its flaw. The author states that it "is our dissimilarities that give life its astonishing richness and wonder that make life rewarding."[25]

In an inspiring article titled "The Dearest Freshness Deep Down Things", the author, Eleanor Cameron, asks us to do away with pigeon-holes in children's literature.[26] She urges us to enjoy the imaginative art of an author who "transforms every page of both fantasy and realism into something that "I can identify with, which enlarges my spirit and which leads me far deeper than the words on the pages."[27] Fantasies and fantastic literature will still take its place along the side of realistic literature in the world of 1984.

As we are looking toward the future, we might envision one other aspect of innovative literary creation and teaching which may change our approaches toward poetry reading and interpretation. We are living in a chaotic period of change and experimentation - one in which our accustomed molds of form and style are being burst to bits and much poetry seems to be a form of madness and chaotic obscurity in which the poet's vision is communicated to only a few persons. Earle Birney in

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[25] Steele, Mary. p. 26

[26] Cameron, Eleanor. "The Dearest Freshness Deep Down Things" The Horn Book Magazine, Vol. 40, No. 5, October, 1964, pages 459-472.

[27] Ibid. p. 463

his volume, The Creative Writer containing the texts of seven half-hour talks broadcast for the Canadian broadcasting corporation states that it is "by this very outpouring of his humanness that a poet establishes his kinship with others, and brings that sense of confirmation of the unity of mankind which is one of the exhibarations for the readers of his poems." In other words the listener hears the bizarre identity and separateness of the poet, and the human cry that is his certificate of humanity."[28]

The modern poet is experimenting with many types of poetry today. Marshall McLuhan has encouraged us to think that the printed page or printed novel may soon become passe. Authors are finding new xxxx ways of adapting technological media to artistic creation. A glance at some of the newer books such as Concrete Poetry: A World View edited by Mary Ellen Solt[29] and Types of Shapes by John Hollander[30] impresses one immediately that some forms of poetry are changing from aural-oral interpretations to visual forms. Punctuation devices are shifting. More poets are experimenting with the style of e. e. Cummings who used blanks and breathing spaces between lines and phrases. Distrotions of

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[28]Birney, Earle. The Creative Writer. Toronto 1: The Hunter Rose Company for C.B.C. Publications, Box 500, 1966, page 13.

[29]Solt, Mary Ellen. Concrete Poetry: A World View. Bloomington: Indiana University Press, 1968.

[30]Hollander, John. Types of Shapes. New York: Atheneum, 1969.

shape and size of different type faces give more emotional intensity to some visual forms. Birney states that one Latin American poet, Jose Garcia Villa is noted for a series of short verses called Comma Poems. These are written in a way so that all words are separated by commas so "each word is of equal importance."[31] Various photo offset processes are used in some forms of concrete poetry so the poem appears more as a bill board advertisement than it does as a poem.

Some authors have always created on a typewriter. Now authors are experimenting with the creating of poems, stories and novels through the use of the tape recorder. Some critics feel that one of the greatest novels of the future might be created through the use of electronic media. Pupils in 1984 may be experiencing a novel through the use of such aids as the tape recorder, film strip projector, slides and other multi-sensory aids. In other words, the child of the future will probably both see and hear many of the novels and poems which he is experiencing.

Birney described a poem machine which is depicted in a London art magazine Signals. It has a slowly revolving drum "like a fat pianola roll, which plays taped music and voice, synchronized with headline type poems unfolding as the drum turns."[32] Birney also describes "Computer poetry" which consists of feeding the computer some basic rules of syntax and some repetitive rhythmic patterns. Then some vocabulary-loaded image words are run through the machine, and after a

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[31]Birney, Earle. The Creative Writer, p. 72

[32]Birney, p. 78

while lengths of word tape come out arranged in lines. Some computer poetry seems to be quite interesting and effective, but such poetry frightens many English professors and creative poets.

There is also an increasing awareness in the unity of arts. Some poets and solo dancers are now collaborating in dance-reading productions in which the recited poem provides the choreography for the dancer.[33]

A dramatic example of collaboration in the arts is Poetry in Crystal Interpretations in crystal of thirty-one new poems by contemporary poets issued by Steuben Glass.[34] In the Spring of 1961 The Poetry Society of America in cooperation with Steuben invited distinguished American poets to submit unpublished poems which might provide themes for designs in crystal. In this way poets and designers drew their inspiration from the imaginative beauty of poetry. One of these beautiful poems "Models of the Universe" by May Swenson with a glass design by Donald Pollard and an engraving design by William Phelps. The third stanza states:

> From zero radius
> to a certain span,
> the universe, A Large Lung
> specked with stars,
> inhales time
> until, turgent, it can
> hold no more,
> and collapses. Then
> space breathes, and inhales again,
> and breathes again. Forever.

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[33]Birney, Earle. The Creative Writer, p. 72 79

[34]Glass, Steuben. Poetry in Crystal, Interpretations in crystal of thirty-one new poems by contemporary American Poets. New York: Steuben Glass, a Division of Corning Works, Printed by the Spiral Press of New York, 1963, p. 62.

Some innovative secondary school teachers are organizing modern poetry experiences in units which utilize jazz, rock, and classical music in relation to poetic interpretations. Some mature students create original poems of their own and use music and sound effects to enhance the power and intensity of their words.

One elementary student teacher is experimenting with photography and poetry. Too often young children fail to have an opportunity to select a poem of their choice. Usually the teacher selects a poem and children in the class study the poem as a group. This innovative teacher took a large number of photographs of outdoor scenes such as starfish on the rocks, seagulls flying overhead, dark silhouettes of city skyscrapers, abstract scenes of sides of buildings, and pictures of insects or animals. Then she typed several poems on different pages and attached a plastic covering over each page. A few questions or activities were written on the pages to help interpret the poem. Children were asked to study carefully any poem of their choice and match the poem with a photograph which reenforced the mood. In this way young readers could better identify with some of the tone or feeling of poetry. Other teachers have used somewhat the same technique with magazine illustrations or reproductions of art. One teacher developed some individualized poetry packets which consisted of a poem, a picture a list of activities to do to interpret the meaning of a poem, and a tape recording which presented the poem orally with some questions related to the significance of the poem. Sometimes, the tape gave directions for the writing of an original poem of a similar style.

It is a difficult task to help young readers to interpret imaginatively the significance of the human situation. Man is a striving creature and life to our inexperienced readers should not be a hollow tube of empty dreams or a gumdrop world where lemonade floats in rivers and chocolate drops drip from trees. Man is an enduring creature and through his courage, endurance, and trust he suffers frequently. Man currently, the lack of optimisom and the despair, cold scorn, hatred, and crude obscenities issuing from the words of many modern poets and novelists may be therapeutic to them personally as a form of therapeutic poetry but it is not expressing the hopeful vision of Shelley who wrote in his Adonaid in 1821.[35]

> Life, like a dome of many-colored glass,
> Stains the white radiance of Eternity
> until Death tramples it to fragments.

Long ago the Nahuath scholar helped us to recognize the glowing radiance of the teacher whose responsibility was to help learners to discover themselves. It is the responsibility of each teacher to see that the minority child is no longer lonely, ashamed of his heritage or apologetic for his language. Each ethnic group as well as persons in the majority role in a culture have contributions in music, art, drama, dance, and poetry to offer to other persons. Teachers in 1984 will perhaps provide a better marriage between the arts and literature. Through involvement in the arts pupils may have more respect for the individual dignity of other humans. Differences help to make life

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[35]Isaacs, J. The Backgronnd of Modern Poetry. New York: E. P. Dutton & Co., Inc. A utton Paperback, 1958. page 85.

more beautiful. A teacher can sometimes help a child to project himself into someone else's human situation. If pupils in the future are to continue to grow and to develop in reading power, they should be taught creatively by a teacher to discover the "shock of Recognition." This is the sudden surprise coming when a reader recognizes his personal plight or triumph in a literary product. Sometimes this vision is caught by indirection. The heights and depths of imaginative perceptions come from imaginative literature rather than from commonplace pedestrian sociological treatises or documents. An artist must vitalize his characters and situations in a way so the reader can immerse himself in the human situations of literary characters. Innovative experimentation currently going on in poetry and the novel point toward the direction of some exciting things happening through the utilization technological and electronic equipment, but somehow such a mechanization of the creative act denies the "human cry" that is the "certificate of humanity."

Pauli Murray created a powerful poem Dark Testament which speaks eloquently of the problems of Black Americans who in despair say: [36]

> Hope is a crushed stalk
> Between clenched fingers.
> Hope is a bird's wing
> Broken by a stone.

But later in this eloquent poet offers more inspiration when she says:

> Give me a song of hope
> And a world where I can sing it.
> Give me a song of faith
> And a people to believe it.

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[36] Murray, Pauli. Dark Testament and Other Poems. Comstock Hill, Norwalk, Connecticut 06850, 1970, p. 22.

In the world of 1984 readers of literature for children and youth should become better human beings where there is a "song of hope" and a world that can sing it. This is a world where the teacher of literature may help to humanize future citizens of the world in a place where our hearts may be strong.

To Humanize People or To Make the Hearts Strong

by

Ruth Kearney Carlson
Cal-State College
Hayward, California

A bibliography of references cited in the address.

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4. DeGerez, Toni. "Three Times Lonely" p. 69-70.

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10. Johnson, James Weldon and J. Rosamond Johnson. Lift Every Voice and Sing: Words and Music. Illustrated by Mozelle Thompson. Historical introduction by Mrs. Augusta Baker. Simple piano arrangement with Guitar Chords by Charity Bailey. New York: Hawthorn Books, Inc. Publishers, 1970.

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13. Benary-Isbert, Margot. "The Need of Understanding in our Shrinking World" in The Horn Book Magazine, Volume 31, No. 3, June, 1955, pages 167-176.

14. Ibid, page 168.

15. Ibid, page 174.

16. Ciardi, John. "The Shock of Recognition" in Journal of the American Association of University Women, Volume 47, Number 1, October, 1953.

17. Ibid, p. 11.

18. Ibid. p. 12.

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